

GLASGOW ART GALLERY AND MUSEUM,
KELVINGROVE.

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CATALOGUE
OF
LOAN COLLECTION OF PICTURES
BY
French and British Artists of the 18th Century.



PRICE THREEPENCE.

1905
1902

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PREFATORY NOTE.

THE pictures enumerated and described in the following pages have been brought together in response to a resolution of the Committee in charge of the Museums and Art Galleries of the Corporation of Glasgow. It was deemed proper and fitting for the inauguration of the Glasgow Art Gallery and Museum as a home for the Art and Science collections of the City that a special effort should be made to enhance for a time the attractions and value of the collections, and to launch the enterprise with due *éclat*. During the International Exhibition of 1901 the Galleries were occupied by a collection of pictures and other works illustrative of the Art of the nineteenth century; and as in some way supplementary to that great undertaking, it was appropriately determined to bring together on this occasion a selection of works by the principal artists of the eighteenth century.

In the eighteenth century France and Great Britain were the two countries which may be said to have had vital Schools of Pictorial Art. The contrast between these two schools, their divergent aims, methods, and accomplishment, are better exemplified on the walls of the Galleries in which their representative works are hung, than could be expressed by any words.

The thanks of the Corporation of Glasgow are due to the many owners of valuable works who have generously lent their treasures for the public benefit. Who these benefactors are, the Catalogue itself shows; but from the importance and extent of their contributions it is in no way invidious to single out for mention the names of Sir Charles Tennant, Bart., Mr. Reginald Vaile, and Mr. J. Pierpont Morgan. The character and main features of the loan collection have been determined by the contributions of these three gentlemen.

25th October, 1902.



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GLASGOW ART GALLERY AND MUSEUM.

Loan Collection.

XVIII. CENTURY FRENCH AND BRITISH ART.

Gros. Baron Antoine Jean Gros, 1771-1835. French School.

GROS was the son of a Prussian miniature painter, and from his infancy manifested a liking for drawing. He became a pupil of David, but, his father dying at the beginning of the Revolution troubles, and having previously been impoverished, the youth had to support himself by giving lessons and painting portraits at a low price. In 1796 he was in Milan presented to General Bonaparte, from whom he received an honorary military appointment. He continued under the patronage of Napoleon during his entire period of power, and the great picture, "The Plague of Jaffa," painted by him in 1804, marked the beginning of the Romantic School in France. In 1808 he was decorated, and made Baron of the Empire by Napoleon. He conducted in Paris a popular and successful school, which was largely augmented on the banishment of David in 1815. Under the Restoration, Gros was made a member of the Institute, and a Professor of the Ecole des Beaux Arts. His reputation, however, declined suddenly, and, under a severe adverse criticism, he lost heart, and, at the age of sixty-four, he drowned himself in a tributary of the Seine.

1. LA DUCHESSE D'ANGOULEME. Bust portrait of the Duchess, who was daughter-in-law of Charles X. of France. One of the most famous works of Gros was his large picture, the Embarkation of the Duchess of Angouleme at Pouillac, Bordeaux, 1st April, 1815. Lent by the Trustees of the Bowes Museum, Barnard Castle.

Nattier (School of).

2. LADY OF THE TIME OF LOUIS XV. AS HEBE. Fanciful portrait of a lady in the character of the goddess of youth, seated on the bird of Jove, holding in her left hand the goblet of nectar, and aloft in her right a cup which is being taken by Cupid. Lent by the Trustees of the Bowes Museum, Barnard Castle.

Boucher. François Boucher, 1703-1770. French School.

BOUCHER was a native of Paris, and, excepting a short sojourn in Rome, with his friend Carle van Loo, he lived, practised, and died in that city. His period of activity coincided with the era of the gay and dissolute Court of Louis XV., and Boucher's art was a reflex of his time—brilliant, dashing, and unhealthy. In succession to Van Loo he became Court painter, and he received other State appointments. He possessed a lively imagination and extraordinary facility of execution, it being estimated that he produced not less than 10,000 works, embracing Scriptural, religious, and mythological subjects, landscapes, animal studies, decorative and ornamental designs, &c. His art was extremely popular during his lifetime; at his death his pictures fell into utter neglect and contempt, from which they slowly recovered.

3. THE DISCREET MESSAGE. A damsel seated on the ground, with bare feet and bosom, reading a billet-doux which has been conveyed to her by a pigeon, the bird is seated on a rustic trough, behind which is a seat with relief figures, a basket of roses is at her feet, and others growing around. Signed "F. Boucher. 1767." Lent by G. Harland-Peck.

Chardin. Jean Baptiste Simeon Chardin, 1699-1779. French School.

The son of a skilful cabinetmaker in Paris, CHARDIN was instructed first by Cazes, and subsequently under Coypel. In his early days he devoted himself to still life subjects, and subsequently he painted domestic scenes and the incidents of the every-day life of the people. Such subjects he treated with profound sympathy. In a time when art was markedly artificial and voluptuous, Chardin's work was simple, orderly, and healthy, yet, withal, remarkable for its truth of action and expression, its delicate harmonies, and subtle gradations of lighting. During his life-time he was held in deserved honour, after his death his works were long neglected, but now he is one of the most highly esteemed artists of his period.

4. A GIRL IN A STRAW HAT. An inferior copy of this exists in London, erroneously attributed to Chardin. Lent by Arthur Kay.

Huet. Jean Baptiste Huet, 1745-1811. French School.

JEAN BAPTISTE HUET was born in Paris in 1745. He was a pupil of J. B. Leprince, Dagommier, and François Boucher, and became an academician at the age of twenty-four. His painting of animals was noted for its conspicuous merit. An example of his work is in the Louvre, and specimens also exist in the museums of Nantes, Orleans, and Rheims. He died in Paris in 1811.

5. POULTRY. A hen with chickens disposed in a woody landscape of a conventional character, hills in the distance, and on the left a lake. Lent by the Trustees of the Bowes Museum, Barnard Castle.

Unknown. French School.

6. PORTRAIT OF A LADY. Three-quarters length, standing by a stone table covered with flowers; a Prince Charles Spaniel leaps up against her dress; on the dog's neck a collar with the initials "C. R." and a crown. Lent by Sir John Stirling-Maxwell, Bart., M.P.

Chardin. J. B. S. Chardin (see page 6).

7. LA FONTAINE. In a larder a woman drawing water from a large copper, beef is hanging from the roof, and various kitchen utensils are about; through an open door an inner brightly lighted room, in which are a woman and child. Lent by G. Harland Peck.

Fragonard. Jean Honoré Fragonard. 1732-1806. French School.

FRAGONARD was a native of Grasse, but while a youth his family came to Paris, where he was instructed first by Chardin, and after making brilliant and rapid progress, he was received into the studio of Boucher. He gained the prize of Rome in 1752, and in that city he studied in close alliance with Hubert Robert. Before the rise of David and the classical school, the art of Fragonard enjoyed enormous popularity. He was an indefatigable worker, and he produced countless pictures and drawings of all kinds, portraits, domestic scenes, landscapes, pastels, miniatures, and etchings.

8. THE CELLARMAN. An elderly man with beer-mug in left hand and pipe in right, his right arm is leaning on a beer barrel. A very careful and minutely finished picture, in many ways like the work of Gerard Dou. Lent by Robert Ramsey.

Boucher. François Boucher (see page 6).

9. A PASTORAL. A youth and a maiden seated coquetting near the base of a ruin. Cattle and sheep, and to the right a laden donkey. A typical example of Boucher's cabinet pictorial work. Lent by C. T. D. Crews.

Chardin. J. B. S. Chardin (see page 6).

10. STILL LIFE—A LOBSTER. An early work in Chardin's Dutch manner. Signed in full. Lent by Arthur Kay.

Watteau. Antoine Watteau, 1684-1721. French School.

This distinguished ornament of the French School was the son of poor parents at Valenciennes, where, showing great artistic aptitude, the young Watteau received such instruction as an incompetent teacher was able to afford him. At an early date the youth resolved to fight his own battle, with which view he went to Paris, where he laboured under most discouraging circumstances for a long time. In the end he met friends and patrons capable of appreciating his genius, but he did not live long to enjoy the honours of which he was so worthy. Watteau was the originator of a distinct class of figure and landscape subjects, embodying the highly artificial life and unhealthy luxury of the times in which he lived, but his courtly shepherdesses, nymphs, and swains are pencilled with unapproachable spirit, grace, and vigour, while his colour is splendid and harmonious in the highest degree.

11. PIERROT ET PIERRETTE. Delineation of strolling players was a favourite undertaking of Watteau at one period of his career. This picture was formerly in the collection of the Comte de St. Denis. Lent by Captain Stirling, of Keir.

Vernet. Claude Joseph Vernet, 1714-1789. French School.

This artist, known commonly as JOSEPH VERNET, was the son of a decorative painter at Mignon, and there he began his career by decorating coach panels with his father. At an early period, however, he resolved to devote himself to higher walks of art, and for the purpose of study he entered the studio of Fergioni, a marine painter in Rome. Marine subjects, sea-ports, and views of cities possessed a powerful attraction for Vernet, and to such he principally devoted himself. He continued to work in Italy till he was nearly 40 years of age, when he was recalled to Paris, and he there received a royal commission to paint a series of pictures of the harbours of France. He was father of the famous artist Carle Vernet, and grandfather of the still better known Horace Vernet, the battle painter.

12. BAY OF GENOA. A view of the Bay of Genoa with the mole in the distance, one of the series of ports and harbours painted by this artist. Lent by the Trustees of the Bowes Museum, Barnard Castle.

Watteau. Antoine Watteau (see above).

13. LA COURONNE D'AMOUR. Lady in hooped white satin gown with pink over-skirt, holding in her hand a black domino. A Cupid in the air is extending a chaplet of leaves to her head, and to right and left are youthful allegorical figures. On left side is a pedestal, with a bust and books, and on the right a fantastic fountain. Lent by the Earl of Strathmore.

COLLECTION OF XVIII. CENTURY FRENCH PICTURES.

LENT BY REGINALD F. VAILE.

Greuze. Jean Baptiste Greuze, 1725-1805. French School.

GREUZE, a native of Tournay, near Maçon, received his first artistic instruction from an artist of Lyons named Gromdon. He came with his master to Paris, where, studying with great assiduity, he soon attracted much attention; and so remarkable were the merits of his early works that people would scarcely credit them to one of so limited experience. Greuze shines conspicuously in depicting melodramatic domestic scenes, and in the painting of portraits and ideal heads—especially young females. Towards the close of his life public taste ran strongly in favour of the classical style of David and his school; and Greuze, having wasted his means, was deserted by his patrons, and died in great poverty.

14. ADORATION. Bust portrait of a young girl looking to left with upturned eyes in an attitude of devotion. A characteristic and favourite study of the artist.

Drouais. François Hubert Drouais, 1727-1775.

Drouais, a native of Paris, and son of an artist, was one of the most eminent and successful portrait painters of his period. He was trained under Carle Van Loo, Nattier, and Boucher. At an early age he was received into the Academie Royale, and called to the Court. He painted the members of the Royal Family, and many personages at the Court distinguished for their rank and beauty.

15. MADAME DU BARRY. Half-length portrait, seated, of the notorious mistress of Louis XV. She holds in her hands a huge wreath of roses and other flowers, and the figure has the appearance of emerging from a cloud.

Boucher. François Boucher (see page 6).

16. THE TRIUMPH OF AMPHITRITE (*Triomphe d'Amphitrite*). A very typical example of the mythological subjects painted by the artist. Many of his pictures, though of great artistic and commercial value, are painted in harsh and unpleasing colours—particularly the greens and blues—but they were invariably designed and composed with striking grace and originality. The present work is free from such defects in colouring, and is full of the grace and charm of the master.

Largillière. Nicolas de Largillière, 1656-1746. French School.

NICOLAS DE LARGILLIÈRE was a Court painter of great note, and painted a number of fine portraits of the great ladies of his time. He lost much popularity and employment through the rivalry of Nattier, who eventually eclipsed him in Court favour.

17. PORTRAIT OF THE MARQUISE DE VANDERNESSE. This portrait of a great lady of the Court of Louis the Fourteenth is a striking and typical example of the master. She is evidently supposed to be gathering flowers in her terraced garden, her left hand resting on a basket of blossoms.

Vestier. Antoine Vestier, 1740-1824. French School.

ANTOINE VESTIER was an artist greatly esteemed during his life, and is still considered one of the foremost portrait painters of his time. He painted many celebrated beauties, and his pictures are remarkable for their effect of high finish attained by broad and strong treatment.

18. PORTRAIT OF A LADY. A lovely girl seated, facing the spectator, with a landscape and sky background. Her hair is dressed high on her head, with some flowers twisted in it. Her right hand and arm are beautifully painted, the latter showing through a sleeve of muslin tied up with heliotrope ribbons, the former holding a bunch of flowers. Her costume of pearl-grey satin is strongly rendered, and the reflections of light carefully studied.

Boucher. François Boucher (see page 6).

19. DIANA REPOSING (*Le Repos de Diane*). The fair goddess, with one of her nymphs, is resting in a forest glade after her exertions in the chase. Her bow and quiver of arrows are hung on the branches of a tree hard by. Some dead birds lie at her feet, and another bow and quiver are in the foreground of the picture. It is interesting to note that the colours of the quivers match the raiment of their respective owners. Many, if not most, examples of this great master now framed and hung as pictures in public and private collections were originally painted as decorative panels only, and are, in consequence, very broadly treated. The present example is one of the rare exceptions, and may be considered a masterpiece of the artist.

Chardin. J. B. S. Chardin (see page 6).

20. THE YOUNG PRINCESSES. This picture shows two little girls of high rank playing with a little dog, and some cards on the floor of a rich apartment. An attendant in a beautiful gown of rich red is joining the game. The children wear the immense hooped dresses of the period.

Pater. Jean Baptiste Joseph Pater, 1695-1736. French School.

PATER was a contemporary, in some degree a rival of Watteau, devoting himself to the class of subjects which is peculiarly identified with the name of that great master. He received some amount of instruction from Watteau, and he worked with prodigious assiduity—so much so, that he thereby cut short his life, dying in Paris at the early age of forty.

21. THE HUSBAND DECEIVED AND BEATEN (*Le mari cocu et battu*). This picture is a good example of the artist's rendering of the stories of La Fontaine, of which he painted a good many illustrations. It represents a husband, who suspected his wife, having gone to meet her supposed lover dressed in her clothes. This gallant falls upon him and beats him, while the wife observes the scene from the balcony of the house.

Loo. Jean Baptiste Van Loo, 1684-1745. French School.

JEAN BAPTISTE VAN LOO came of a family of artists, his father, grandfather, and great-grandfather having all been painters. He was born at Aix in Provence, and received his first art instruction from his father. While still a young man he obtained some celebrity for works executed for churches and public buildings in Toulon. On leaving that town he travelled in Italy, remaining for some time in Rome. In 1737 he visited England, where he remained until 1742, painting during that time the portraits of the Prince and Princess of Wales, Colley Cibber, and many other distinguished persons. He died at Aix in 1745.

22. PORTRAIT OF MADAME FAVART. This delightful portrait of the famous actress has great interest for a later generation. The beautiful lady is shown leaning gracefully against a table, her pretty hand holding a black mask. Her dress is of white satin with rose-coloured stripes, over it she wears a rich mantle lined with ermine. She also wears a little turban of pink silk, into which a large pearl is twisted. She smiles roguishly out of the canvas with an altogether captivating and charming air.

Lancret. Nicolas Lancret, 1690-1743. French School.

NICOLAS LANCRET was born in Paris, 1690. He was a pupil of Pierre d'Ulin and Gillot, but coming under the influence of Watteau, his works thereafter bore great resemblance to those of that graceful and accomplished master, to the extent, not unfrequently, of their being mistaken for his, but the poetic warmth and deliberate charm of Watteau, and his beauty of line and adroit arrangement, are not so pronounced in Lancret's work, whose productions, though often extremely captivating, are those of a disciple rather than those of a master. Yet much of his work is very beautiful, and expressive of the age in which he lived, its gallantries and frivolities, and scenes of pastoral gaiety. He died in Paris in 1743.

23. FIND THE HANDKERCHIEF (*Cherche Mouchoir*). Some children are playing in a park, dressed in rich costumes. A youth is handing the handkerchief to one of a group of girls,

while another girl, in a red and black striped dress, is peeping through her fingers to see who takes it. The others laughingly reprove her for cheating.

Trinquesse. L. A. Trinquesse. French School.

L. A. TRINQUESSE was one of the most fascinating, and perhaps the rarest, of all the great French masters of the eighteenth century. The dates of his birth and death are not known, but the record shows that he was admitted into the Guild at the Hague in 1767, and that he exhibited in Paris as late as 1793. The date of the present example is 1789.

24. THE LOVE VOW (*Le Serment d'Amour*). Reproduced in Mr. Temple's "Examples of French Art," from which the following extract is taken :—

"The scene is a richly wooded glade, down which two couples are swiftly coming toward a stone pillar, on which is a kneeling statue of Cupid, a dart from whose quiver is held in his hand. The lady in the foremost couple wears a white skirt, blue shoes, pink bodice, and flowing train, and a red rose is in her bosom. She is gazing up at the statue as she passes it, her uplifted hand calling to witness the vow she makes. Of the couple who follow, flying too, towards the amorous god, the youth has his arm lightly round the waist of the lady, whose hand is to her eyes as if to shield from them the vision of the god which their hurrying footsteps have just brought into sight."

Lancret. Nicolas Lancret (see page 11).

25. THE DANCE. In the open air, under the shadow of a tree, a quartette gaily dressed, and a musician ; two are dancing, the other two flirting.

Nattier. Jean Marc Nattier, 1685-1766. French School.

JEAN MARC NATTIER was born in Paris in 1685. He commenced his artistic career as an historical painter, and as such was received into the Academy. It was not until he reached middle life that he turned his attention to portrait painting, when he competed with Largillière for Court favour, and eventually eclipsed him. The year 1740 may be said to mark the commencement of the period of his greatest fame, when he painted the portraits of the two Mesdemoiselles de Nesle, afterwards notorious as the Duchesses de Châteauroux and de Flavacourt. These two portraits attracted the attention of the Queen, and led to several important commissions from her. Many others followed from the great ladies of the Court, and Nattier painted them in a great variety of mythological and classical characters. Like other famous artists, he had a host of imitators and copyists, whose works were often wrongly ascribed to him, amongst others, Prévost, Coqueret, and De la Roche. To protect himself against these frauds he signed only his finest works, and even when, as sometimes

happened, he painted a replica of a picture, he allowed his signature to appear only on the original canvas. The later years of his life were shadowed by illness.

26. PORTRAIT OF THE COMTESSE DE NEUBOURG AND HER DAUGHTER. This splendid work, by France's greatest portrait painter, was done when at the height of his fame as Court painter. The "beautiful mother" is seated at her toilette table, arranging an ornament of feathers and flowers for the hair of her "more beautiful daughter," who holds a casket of jewels in her hand. The picture is painted in superb tones of grey, green, and blue, the different colour notes of the composition harmonising admirably. The picture is signed and dated 1749.

Lancret. Nicolas Lancret (see page 11).

27. THE SEE-SAW (*La Balançoire*). Companion picture to "Find the Handkerchief," the landscape in both being the same. A youth seated on the upper end of a see-saw—a plank laid over a fallen tree trunk—is throwing up his arms laughingly against the sky; he is dressed in a rich costume of striped satin. On the other end of the plank is seated a girl, in a shepherdess costume, and another youth. She looks gravely at the first-mentioned youth as if half fearing to see him fall off.

Pater. J. B. J. Pater (see page 11).

28. FÊTE GALANTE. Some ladies with their attendant cavaliers are dancing in a park to the music of a shepherd's pipes; a girl and her lover, dressed as shepherd and shepherdess, are looking on. The tones of the rich dresses of the ladies stand out in agreeable contrast to the background of deep green foliage. In fine carved wood frame of the period.

Pesne. Antoine Pesne, 1683(?)–1757. French School.

ANTOINE PESNE was born in Paris about 1683, and died in Berlin in 1757. He painted history and portraits, and was appointed principal painter to Frederick the Great, who bestowed on him a considerable pension. His works were much admired by the connoisseurs of the Court. Many of his pencil drawings and studies are of exquisite quality.

29. PORTRAIT OF THE PRINCESS COUSLANDE-GRAFT. The little princess has been masquerading as a pilgrim, and carries the scrip and staff of the palmer, and the scallop shells on

her dress and jaunty little hat. Upon one arm she carries a little pet dog, with a large pearl hung round its neck with a blue ribbon. The frame—carved for the picture—has the same design carried through it. The scallop shells are on the four corners, and the palmer's scrip and staff on the wreathed ornament on the top of the frame, together with Cupid's arrows and quiver, and Love's lighted torch.

Fragonard. Jean Honoré Fragonard (see page 7).

30. THE KISS WON (*Le Baiser gagné*). A cottage interior, with two ladies and a young man, evidently of rank, masquerading as peasants. Their ornamented shepherds' crooks are in the background to the right of the picture. The young fellow has been playing at cards with one of the girls for a kiss. She has lost, and the winner is attempting to obtain payment of the wager, but she resists. In the struggle the cards are falling to the floor, and the white cloth is being pulled off the rough wood table. The second girl is holding the other's hands.

Chardin. J. B. S. Chardin (see page 6).

31. STILL LIFE A piece of ham in a pewter dish, a bottle of wine, roll of bread, and other things, arranged on stone slab.

Huet. Jean Baptiste Huet (see page 6).

32. A PASTORAL. Reproduced in Mr. Temple's "Examples of French Art," in which it is thus described:—

"The work is treated with great care and refinement of execution. The shepherd, whose garments are red and pale green, with a touch of vivid blue, is seated in a contemplative attitude perusing a page of poetry. His yellow straw hat lies at his side. The landscape is bathed in a warm mist, sky of pale blue, and the entire scene is one of great tranquility. Though considerable delicacy of handling is exhibited in every part of the picture, the deliberate firmness of its execution and fidelity to nature throughout are admirable."

Greuze. Jean Baptiste Greuze (see page 9).

33. THE BEGGAR BOY. A vigorous and striking example of the master. The shivering boy stands with folded arms fronting the spectator, the face turned towards his left, the eyes fixed in the air as if vainly seeking help and succour.

34. THE UNHAPPY FAMILY. A squalid interior, showing misery and poverty brought upon innocent heads by a drunken husband and father. The man has just entered, in a state of intoxication, the mother with her children are expostulating with and upbraiding him. The poor half-starved dog seems to join in their protest.

The face of the unnatural father is painted from that of Greuze himself. The picture is in a carved wood frame of the period.

Loo. Carle André Van Loo, 1705-1765. French School.

CARLE VAN LOO, the son of Louis, and younger brother of Jean Baptiste van Loo, was born at Nice, and was instructed partly by his father and partly by his elder brother, who had already attained a high reputation. In addition to painting portraits and figure subjects generally, he executed a great number of historical, Scriptural, and classical compositions for public purposes. He was principal painter to Louis XV. in 1762. Many members of the Van Loo family were eminent artists.

35. PORTRAIT OF A LADY. The subject of this portrait, a beautiful woman, wears a rich red dress, having a mantle lined with ermine over it. The face is painted with great strength, in the style of Nattier, although the treatment of the rest of the figure is totally different.

Watteau. Antoine Watteau (see page 8).

36. PORTRAIT OF MADEMOISELLE HARENGER. The lady here represented was the sister of the Abbé Harenger—a great personal friend of the master and one of his executors. She was an artist of some repute, and is painted with her palette and brushes in her hand. The face is completely and finely finished, and shows the strength and force with which this great artist painted. The modelling of the face and the rendering of the subtle effect of reflected lights and transparent shadows are truly astonishing. The artist has contented himself with a rapid and masterly treatment of the hair, neck, hands, and dress, and his treatment of these parts of the composition, showing, as it does, almost every brush-mark, is full of interest alike to the student and the connoisseur. Portraits by Watteau are extremely rare—a fact which lends additional interest to this example.

Pater. J. B. J. Pater (see page 11).

37. COUNTRY PLEASURES (*Plaisirs Champêtre*).

This picture is thus described by Mr. Temple, in whose work, "Examples of French Art," it is reproduced :—

"This important composition of twenty-seven figures shows a group of eleven in the foreground and sixteen interspersed among the trees a little distance away. The size of the canvas, the variety and point of the incidents, and the brilliancy of the painting constitute the picture a *chef d'œuvre* of the artist.

"The central figure is in a showy white satin dress, ornamented with blue bows, and with a piece of rose-coloured drapery flowing at her left side.

"The lady to the right, with her hand on the shoulder of a courtier, is habited in a vivid red bodice and dark purple skirt, with purple drapery falling from her hair.

"An effective red cloak is loosely cast about the man who reclines to the left, and the lady to whom he addresses himself in the yellow jacket, with its white bows, rich purple gown, and the pretty coquettish hat of the shepherdess, possesses entirely the daintiness and feeling of Watteau.

"Luxuriant and full in its abundant study is the foliage that rises behind this charming group, supporting in its rich and tender shadow each animated form."

The carved wood frame is of the period, and was executed expressly for the picture.

Le Brun. Vigée Le Brun, 1755-1842. French School.

MADAME VIGÉE LE BRUN was a very beautiful and accomplished woman, and had the rare distinction of being a member of the Academy. She painted many portraits of the women of her time, including a great number of the unfortunate Queen Marie Antoinette. She escaped from Paris during the Revolution and went to Italy, where she painted a portrait of Lady Hamilton. She was born in Paris in 1755, and died there in 1842.

38. PORTRAIT OF HER DAUGHTER. This little picture in pastel was executed about the same time as the famous picture of the artist and her daughter which hangs in the Louvre. Although her work cannot be described as great, it was full of grace and charm, and possessed a strong individuality.

Letellier. Jean Letellier. French School.

JEAN LETELLIER was a nephew of Nicolas Poussin, and resided at Rouen. He painted several pictures for the churches at that city, and probably died there. The exact dates of his birth and death are not known. The present example was in all likelihood executed early in the eighteenth century.

39. COTTAGE INTERIOR. This charming little picture shows a simple cottage home, with some beautiful girls and children engaged in their daily avocations. The figure of the young woman on the staircase at the back of the picture reminds one of Chardin in its treatment.

Gerard. Marguerite Gerard, born 1761. French School.

MDLLE. GERARD, a native of Grasse, was instructed in art by Fragonard. There are full-length portraits executed by her in the Museum of Bordeaux, and at Fontainebleau a picture entitled "Les Torterelles."

40. LA JEUNE MERE. Figure of a young lady in white satin skirt, blue sash, and pink bodice, holding in her arms a child which clings to the mother. In the background the grandmother is preparing the child's cradle.

Chardin. J. B. S. Chardin (see page 9).

41. THE CASTLE OF CARDS (*Le Château de Cartes*). Figure of a youth seated at a table, facing the right, amusing himself building a castle with playing cards. Painted and exhibited in the Salon, 1741, under the title of "Le fils de M. Le Noir s'amusant à faire des châteaux de cartes."

Greuze. Jean Baptiste Greuze (see page 6).

42. THE TWO SISTERS. A cottage interior. The father of a peasant girl in a striped gown sitting beside him holds from him at arms' length her sister, who has just entered at the door. She is richly dressed, with a string of large pearls round her neck. She is evidently embarrassed and ashamed, and holds out to her angry father a purse of gold to try and appease him. It is to be supposed that she has run away from home to go on the stage, for she holds in her other hand a book of the play, such as actors and actresses at that time used in studying their parts. In fine carved wood frame of the period.

Boucher. François Boucher (see page 6).

43. AN ALLEGORY. Nude female riding on a goat, supported by a satyr behind. To right, amorini disport themselves. and behind them a satyr with a cup in his hands; to left, a reclining female holds aloft and beats a tambourine, while at her side is an amorino overturning a jar. Canvas—height, 2 ft. 0½ in.; width, 2 ft. 11½ in. M'Lellan Collection. The property of the Corporation.

Watteau. Antoine Watteau (see page 8).

44. THE ENCAMPMENT—HALTE D'ARMÉE. A military party, with some females and peasants, resting and preparing an evening meal at a fire under the shadow of trees. A pool in the foreground. On Canvas—height, 2 ft. 1 in.; width, 2 ft. 7½ in. Euing Collection. The property of the Corporation.

Engraved under the title of "*Halte d'Armée*," by C. N. Cochin.

Lagrenée. Louis Jean François Lagrenée, 1724-1805. French School.

L'AGRENÉE, a pupil of Carle Van Loo, studied also in Rome as a pensioner of the king. He became a member of the French Academy in 1755; of which body he was appointed in 1758 assistant professor; in 1762 he was made professor; and in 1785 he was advanced to the office of rector of the Academy. By the Empress Elizabeth II. of Russia he was invited to St. Petersburg in 1760, and appointed Director of the Imperial Academy and first painter to the Empress. He returned to Paris in 1763, and from successive governments he received many honours, the last being the Cross of the Legion of Honour from Napoleon in 1804.

45. PORTRAIT OF PRINCE PAUL OF RUSSIA. Half-length figure of the Prince, a youth with a white peruke, green sash, and order on his breast. Prince Paul, afterwards Emperor, son of Empress Catherine II., was born in 1753, and murdered in 1801. On Canvas—height, 1 ft. 11 in.; width, 1 ft. 6 in. Euing Collection. The property of the Corporation.

Vernet. Claude Joseph Vernet (see page 8).

46. LANDSCAPE—LA RICCIA, NEAR ROME. In the foreground is a woman seated on a donkey, and some sheep; beyond, trees on gently-rising ground; and, against the skyline, a continuous wall-like range of houses, terminating in a large dome-covered building. On Canvas—height, 1 ft. 11 in.; width, 2 ft. 9 in. M'Lellan Collection. The property of the Corporation.

“A genuine and pretty picture” (Waagen’s *Art Treasures*, vol. iii., p. 290).

Van Loo. Louis Michel Van Loo, 1707-1771. French School.

He was a son and pupil of J. B. Van Loo, born at Toulon, and educated in art also in Rome. At an early age he was admitted to the Academy, and devoted himself to portrait painting. He was called to Madrid, and there became principal painter to Philip V., who gave the artist many tokens of his high esteem. After his return to Paris he was appointed Court painter.

47. PORTRAIT OF LOUIS XV. Bust portrait of the king, in royal robes, wearing the insignia of the Order of the St. Esprit and other orders. Lent by the Trustees of the Bowes Museum, Barnard Castle.

Boucher. François Boucher (see page 6).

48. L'ATTENTION DANGEREUSE. Small nude figure of a girl, seated on a couch amid white, pink, and purple drapery; she is watching two doves coquetting together; dark background, relieved by a purple curtain. On Canvas—16 in. high by 12 in. wide. Engraved by Dennel. Lent by J. P. Heseltine.

Pater. J. B. J. Pater (see page 11).

49. CARNIVAL SCENE. A procession of gaily and fantastically dressed musicians and mummers, with Bacchus born aloft. In foreground a fountain in the gardens of Fontainebleau, in which is John of Bologna's group, "The Rape of the Sabine Women;" the palace in the distance. On Copper—height, 1 ft. 6½ in.; width, 2 ft. M'Lellan Collection. The property of the Corporation.

"To this French painter I am inclined to attribute a large party in a landscape, which unites a skilful composition with a warm and clear colouring and a very careful execution."—(Waagen's *Art Treasures*, vol. iii., page 186.)

"If by Pater, early and most carefully modelled."—(*Dr. Richter*.)

Watteau. Antoine Watteau (see page 8).

50. BREAKING UP THE CAMP—DÉPART DE TROUPE. *Pendant to No. 44.* Military party commencing their march under the leadership of a mounted officer. On Canvas—height, 2 ft. 1 in.; width, 2 ft. 7½ in. Euing Collection. The property of the Corporation

Painted about the year 1709. An etching of this subject, under the title of "*Recrue allant joindre le Régiment*," was begun by Watteau and finished by Thomassin. See *Gazette des Beaux Arts*, troisième période, tome I., p. 181 (March, 1889), and *Antoine Watteau*, by Claude Phillips (*Portfolio*), London, 1895.

Boucher. François Boucher (see page 6)

51. LEDA AND THE SWAN. Leda, semi-recumbent, on blue and yellow draperies, almost nude, pearls binding her yellow hair, clasps the swan in her arms. Canvas—height, 2 ft. 4 in.; width, 3 ft. 2 in. M'Lellan Collection. The property of the Corporation.

"Feeble and disagreeable in sentiment, though skilfully modelled in a silvery tone" (Waagen's *Art Treasures*, vol. iv., p. 462).

Loo. Jean Baptiste Van Loo (see page 11).

52. PORTRAIT OF GEORGE, 10TH EARL MARISCHAL, 1693-1778. Half-length portrait, life size, of a young man in plate armour, head turned towards the left, wearing a lace ruff and having a powdered wig, which falls in curls upon his shoulders. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 0¾ in. Presented by Charles C. Douglas, late of Glenfinart, Argyllshire, 1901. The property of the Corporation.

George was brother of the famous Marshal Keith, of Frederick the Great's army. He was captain in the Scottish troop of horse Grenadier Guards, but was dismissed the service for his Jacobite leanings. He took

part in the rebellion of 1715. and was in consequence deprived of his titles and estates. Taking refuge in Prussia he became a favourite with Frederick the Great, who employed him as his Ambassador Extraordinary to France. Refraining from engaging in the rising of 1745, the Earl was pardoned, and took the oath of fealty to the Government. He died at Potsdam.

Valory. Caroline de Valory. Early 19th century. French School.

CAROLINE, god-daughter and pupil of Greuze, and wife of M. de Valory, was known both as a painter and writer. In 1813 she published a Comedie Vaudeville called *Greuze, ou l'Accordée du Village*, preceded by a notice of her master's life and works.

53. THE MINIATURE. Half-length figure of a girl, bosom and right arm bare, examining a miniature. On Canvas—height, 1 ft. 10 $\frac{3}{4}$ in. ; width, 1 ft. 7 in. M'Lellan Collection. The property of the Corporation.

Greuze. Jean Baptiste Greuze (see page 9).

54. THE SULKY BOY. Head and shoulders of a boy with abundant ruddy locks ; loose white collar, open at neck ; aspect somewhat dissatisfied and defiant. On Canvas—height, 15 in. ; width, 11 in. Euing collection. The property of the Corporation.

Watteau. Antoine Watteau (see page 8).

55. L'AMOUR PAISIBLE. This little composition is one of those complete examples of the master of which, if size be taken into consideration, there are very few. From the distant mountains come the soft airs of the country to this group of pleasure-seekers, who, seven in number, are gathered in the foreground. The lady and gentleman on the left—she in red and he with rich blue cloak—are the most conspicuous figures ; but great attraction lies in the lady in blue, who, seated on the ground, coquetting with her companion, is drawn with all the grace and ease of the painter. On Panel—9 in. high by 11 in. wide. Lent by G. Harland Peck.

Loo. Carle André Van Loo (see page 15).

56. THE FOUR SEASONS. Group of four figures personifying the seasons : Bacchus representing spring ; Flora, summer ; Ceres, autumn ; and Diana, winter. On Canvas, circular—4 ft. 3 in. diameter. M'Lellan Collection. The property of the Corporation.

Boucher. François Boucher (see page 6).

57. THE MUSE OF PAINTING. Half-length female figure, with yellow hair and bare shoulders, palette and brush in her hands, engaged in painting. Canvas—height, 1 ft. 9½ in. ; width, 1 ft. 4½ in. M'Lellan Collection. The property of the Corporation.

Nain. Antoine le Nain, 1588-1648. French School.

This artist was one of three brothers, natives of Laon, Picardy, who attained a high reputation as painters of portraits and domestic scenes. They also painted large religious pictures for the decoration of Parisian churches.

58. INTERIOR, WITH FIGURES. Female in a brown dress and white neckerchief, seated, contemplating a flower in her lap ; she is being intently observed by a boy, whose arm rests on a book lying on a table. On Panel—height, 11 in. ; width, 9 in. M'Lellan Collection. The property of the Corporation.

Fragonard. Jean Honoré Fragonard (see page 7).

59. FÊTE CHAMPETRE. Sketch of a party of ladies and gallants landing from a barge, and variously disporting themselves in a landscape garden. On Canvas—height, 10 in. ; width, 12½ in. M'Lellan Collection. The property of the Corporation.

SUITE OF DECORATIVE PICTURES,

From Grasse, Alpes Maritimes, France.

EXECUTED BY JEAN HONORÉ FRAGONARD.

LENT BY J. PIERPONT MORGAN.

FRAGONARD it is said, began this series of paintings in 1772 for the Royal courtesan, Madame du Barry, to adorn her pavilion at Louveciennes, but they never reached their destination. They remained in the painter's studio, and were by him transferred, in 1793, during the reign of terror, from Paris to Grasse (a small manufacturing town to the north of Cannes), to the house of his friend M. Maubert, with whom he took up his residence. There he adapted his canvases to the walls of the principal *salon* on the ground floor, and there they remained where he himself had fixed them, until, in the spring of 1898, they were sold by auction at Cannes by their then owner, M. Malvilain, a grandson of M. Maubert, and brought to England. In the autumn of 1898 they were exhibited at the Old Bond Street Galleries, and subsequently passed into the possession of their present owner.

“Nowhere,” says Lady Dilke, “was Fragonard seen to the same advantage as in that silent room at Grasse, which retained the carpet, the consoles, the tapestried chairs, couches, and tabourets of his day, the furniture of which seemed, in short, to be just as it was when he painted his little “Comedy of Love.” The geraniums, the roses, the purple hollyhocks, which he employed on the smaller panels dividing his main subjects, allied themselves with the fanciful garlands and festoons which adorned furniture that did not look as if it had been meant for use. There was just that touch of theatrical unreality in the surroundings which was in keeping with the style of Fragonard’s own work—the style which it has in common with all French work of the same date.”

The five chief panels have been reproduced in photogravure, and published by Messrs. T. Agnew & Sons, 39B Old Bond Street, London.

60. L’AMOUR EN SENTINELLE (Love on the Watch). Here may be witnessed the period when love, having triumphed over the maiden’s heart, is growing watchful and suspicious lest aught should come to disturb or endanger the delight that reigns. He is verily a sentinel, and ready armed with bow and dart to meet any danger that threatens. Canvas—59 in. by 47 in.

61. LA POURSUITE, OR LA VIERGE ET L’AMOUR (Love and the Maiden). In this first picture of the romance the maiden is by the low parapet of a terrace overhung with luxuriant foliage. She believes herself alone with her two little sisters, when suddenly her lover appears from the masses of geraniums on the left. Her first thought is to fly, but he endeavours to propitiate her anger with a rose, which he holds out to her with impetuous, passionate gesture. She is in white satin, with narrow blue ribbon flowing across her bodice, and a thin fillet of blue in her hair. Canvas—126 in. by 85 in.

Claude Phillips has said of the landscape of this picture—“It has still the delicate freshness of late spring or early summer, a veritable cascade of flowers is in the foreground—roses, cornflowers and field-poppies too, to give with their note of vivid scarlet just that sting which is wanted to correct what would otherwise be too melting sweetness of the colour scheme.”

62. L’AMOUR VAINQUEUR (Love Triumphant). This canvas symbolises the victory of Love over the maiden. The youth is gaining the girl’s heart, and Cupid soars aloft waving his torches in triumph. Four amorini cluster among the clouds around him participating in his joy; one holds out a victor’s wreath, another dashes his little hand against a cymbal, while two others cling with kisses to one another; a fifth, symbolising faithless love, is thrust out of this joyous circle into the lurid glow of storm and tempest beneath, anger in his eyes, and a vengeful dagger in his hand. Canvas—125 in. by 56 in.

63. LE RENDEZVOUS (The Meeting). The maiden is seated alone on the terrace at the base of a group of statuary, when her lover appears above the marble parapet on the right, to which he has ascended by a ladder. Her evident alarm is not at his appearance, which, we may take it, is by appointment, but lest the inopportune intrusion of a third person should disturb the delight of their meeting.

Her dress is not the same as in the opening scene. It is of creamy-white satin, of richer material, with an intenser blue about the waist and on her shoes. A bunch of violet flowers is in her bodice, and pink roses, with a dash of blue ribbon in her hair. The lover wears a crimson tunic, and hesitates on the parapet as if in momentary uncertainty as to the situation. Canvas—126 in. by 96 in.

Claude Phillip's remark on this picture is :—"Whatever doubt might exist as to the identity of the personages in 'La Poursuite,' there could be none that the artist here has given to his youthful pair, the features of Madame du Barry and Louis le Bien-Aimé, only the aged roué has necessarily been plunged into a *Fontaine de Jouvence*, and brought forth younger by half-a-century or so than his real age."

64. FLOWERS AND SKY ARRANGED AS A DECORATIVE PANEL.
On Canvas—125 in. by 16 in.

65. LES SOUVENIRS, OR LA LETTRE D'AMOUR (The Love Letter). The scene is a glade in a wood, and the two are here together, the maiden seated on a low pedestal and the lover standing by embracing her while she reads the letter of love he has sent her. Other letters with their seals broken lie beside her, testifying to the ardour with which he has pursued her. On the right luxurious creepers and flowers climb and cluster about a marble base, on which a statue is placed, and here has been hung the girl's pink parasol. Deep masses of foliage throw up the two young figures, and leafy branches wave overhead against the softly-clouded sky. The girl here wears the same gown of white satin, but the upper garment is pink, and through her hair she has a narrow fillet of vivid red, while pink bows are on her white shoes. The youth wears not the costume of "Le Rendezvous," but of "La Poursuite," but in place of the yellow cloak he has thrown on a blue one, and wears gay bows at his knees and on his shoes. Canvas—125 in. by 85 in.

Claude Phillips observes :—"This piece shows, with the rarest grace and charm, and also with a certain reticence unusual in FRAGONARD, the moment of pure happiness—of love satisfied, but not yet sated. If not for ever, at least for one delightful hour, the souls of the lovers are here united."

66. FLOWERS AND SKY ARRANGED AS A DECORATIVE PANEL.
On Canvas—125 in. by 16 in.

67. L'AMANT COURONNE (The Crown of Love). The climax of the drama is here reached, when the maiden bestows upon her lover the crown which his passion and audacity have won. Around her figure is hung a garland of flowers. This is being eagerly caught by the lover with one hand, while with the other he seizes the hand of his mistress. In the foreground, on the right, is a third figure engaged in immortalising the happiness of his friend with pencil and brush. Here, again, is a variation in the girl's attire, and the pink overgown is changed for a rich garment of old-gold, with a large purple bow at her bosom. The youth, too, is in richer costume, with crimson dress and bright red cloak. An orange-tree to the right, rooted in its green box, is rich in fruit, and striking in beauty and dignity are the lofty trees that rise up majestically into the white clouded sky towards the left, while nothing could surpass the effect produced as an accessory to the decorative harmony, and as significant of the happy climax of the charming episode, than the profusion of roses with which the artist has enriched the picture on the right. On Canvas—125 in. by 95 in.

68. FLOWERS AND SKY ARRANGED AS A DECORATIVE PANEL.
Canvas—125 in. by 25 in.

69. ABANDONNÉE (Forsaken). Hitherto the pictures have shown in their leafage and flowers the freshness of spring or of early summer. In the present picture it is the autumn of the year which is given, the yellowing woods and the falling leaves. To this pass has the drama come. Love has flown. Love, who through all its passages was crowned, at last has abandoned the maiden, and she is seen, in these decaying woods, the victim of sad and bitter thoughts. On the summit of the column at which she is seated, Cupid, with fluttering wings and uplifted arms, seems as if in the act of admonishing her. Canvas—125 in. by 77 in.

Claude Phillips says—"It is impossible to believe that this last canvas of the series was destined to take its place at Louveciennes. Courtier or no courtier, FRAGONARD would never have dared to read the favourite, raised from the very depths to the level of the throne, such a lesson as this. It has been assumed that *L'Abandonnée* was left unfinished by the artist, and it certainly does not compare in elaboration with the four great decorations obviously intended for Madame Du Barry. At the same time it is absolutely complete as it is, and in its veil of autumn sadness appears more tender, more significant, than it would have been had the pictorial motive been wrought out in greater detail."

70. FLOWERS AND SKY ARRANGED AS A DECORATIVE PANEL.
Canvas—125 in. by 25 in.

71. L'AMOUR ASSASSIN (Love the Slayer). Canvas—59 in. by 50 in.

Mr. Claude Phillips says:—"This might be truly styled *L'Amour Assassin*, so ruthlessly does Cupid here attack, with his dagger, the defenceless dove. . . . The surroundings are, appropriately, withering leaves and flowers."

Engraved in colour by Jean François Janinet in 1789 (?).

72. L'AMOUR FOLIE (Love's Folly). Cupid is here seen soaring aloft in a golden haze, with his rattle as a sceptre, and the snowy birds of Venus poisoning in pairs about him. There is nothing wanting to complete his ecstasy—all is well with the youth and the maiden, and their hearts, for the present at least, may delight to the full in the folly of love. Engraved in colour by Jean François Janinet in 1789. Canvas—59 in. by 50 in.

73. L'AMOUR POURSUIVANT UNE COLOMBE (Love pursuing a Dove). This may be taken to symbolise the period when the anxious unrest of the lover is over, and the simple delight of love reigns supreme. Having at the moment no more serious occupation, Cupid betakes himself to the innocent chase of the dove, being himself chased, in turn, by the dove's mate. There is no thought of what the morrow may bring. Life and love beat in the present, and the present is as the painter has here pictured it, still in the brilliant aspect of full sunlight. Canvas—59 in. by 47 in.

Lacroix. E. F. Lacroix.

74. A SEAPORT. A rugged hilly coast, with remains of a colonnaded temple on the near hill side. Numerous figures of travellers, fishermen drawing a net, boat, &c., in the foreground. Lent by the Trustees of the Bowes Museum, Barnard Castle.

Boucher. François Boucher (see page 6).

75. THE OFFERING. A shepherd brings a basket of flowers, which he deposits by the side of a recumbent sleeping maiden. A spaniel is watching by her. Lent by the Right Hon. the Earl of Strathmore.

Fragonard. Jean Honoré Fragonard (see page 7).

76. MADEMOISELLE GUIMARD. Small full-length figure, in white gauzy dress, with low-cut bodice, and hat of large white ostrich feathers, with arms outstretched, and holding a festoon of roses attached to her right shoulder, she poises gracefully towards

the spectator. The scene is an ornamental garden, with its trees, broad steps, and fountains. On the left stands a bowl of roses, and on the right, some distance away against the trees, a marble statue, at the base of which two figures are coquetting. On Panel—12½ in. high by 9½ in. wide. Lent by G. Harland Peck.

The famous dancer, was born in 1743 and died in 1816. She made her *début* in the ballet at the Comédie Française at the age of sixteen, and was engaged at the Opera three years later. She married, in 1787, Jean Etienne Despreaux, and finally quitted the stage in 1789.

Huet. Jean Baptiste Huet (see page 6).

77. CROSSING THE STREAM. Outside a garden wall a streamlet, which is being crossed by a female, with a donkey laden with clothes, sheep, dog, &c. On canvas—13½ in. high by 11 in. wide. Lent by G. Harland Peck.

Coypel. Noël Nicolas Coypel, 1692-1734. French School.

NOËL NICOLAS COYPEL, painter and etcher, born in Paris in 1692, became of sufficient note to be received, while he was twenty-eight years of age, into the Academy. Amongst his best works was the ceiling of the Chapel of the Virgin in the Church of St. Saviour. No. 78 in this collection was, in 1727, considered the best picture that entered the lists for the royal prize then offered.

78. THE TRIUMPH OF AMPHITRITE. A decorative picture, representing the sea goddess surrounded by other deities—Triton, Cupid, Amorini, Dolphins, &c. Lent by the Trustees of the Bowes Museum, Barnard Castle.

Boucher. François Boucher (see page 6).

79. THE BEGGING TERRIER. By a rustic fountain, a young man seated on ground offering bread to a white terrier, young female looking on, with her right arm leaning on the fountain. Companion to No. 75. Lent by the Right Hon. The Earl of Strathmore.

Watteau. Antoine Watteau (see page 8).

80. THE DANCE. This exquisite work shows a couple dancing together in a space in a wood, she in white skirt and blue jacket, and her *vis-à-vis* in gay clothes of yellow and red. Three other figures on the right, and two more are seated a little distance away on the left. Deep foliage forms the background, with a glimpse of bright sky on the left. On Canvas—10½ in. high, 9 in. wide. Lent by G. Harland Peck.

Gravelot. Henri Gravelot, 1699-1773. French School.

HENRI GRAVELOT, designer and engraver. was born in Paris. He came to England in 1733 and was very successful, but finally, in 1754, settled in Paris. His etchings of plates for books are well known, the designs in Theobald's Shakespeare are his, and also some of those in Sir Thomas Hammer's edition of Shakespeare. His drawings of ancient buildings, &c., show much taste and excellence. He is known, too, as one of the earliest caricaturists.

81. THE READER. Lady dressed in hooped pink satin skirt, with grey upper robe and white muslin apron, seated listening to the reading of a man in wig, brown coat, and red breeches. On panel—12 in. high by 10 in. wide. Formerly in the possession of Mrs. Wornum. Lent by J. P. Heseltine.

Robert. Hubert Robert, 1733-1808. French School.

This eminent painter of architectural subjects received his education in Rome, and in that city much of his work was done. In his eagerness to study architectural compositions, he frequently exposed himself to great danger on lofty buildings and positions difficult of access. He was employed by the Court of France in connection with the Royal Palaces and Parks, and the Empress Catherine urgently invited him to St. Petersburg, but he declined to leave Paris. At the Revolution, he lost his position, and for six months he suffered imprisonment. Even then his enthusiasm for work did not fail, and under great difficulties he succeeded in painting many pictures and making drawings, which he distributed among his companions in misfortune.

82. ARCHITECTURAL COMPOSITION. Over a broad and lofty terrace stair is a semi-circular colonnade of Corinthian pillars, with, in front, a representation of Pompey's Pillar; to the right is a fountain with an Egyptian obelisk in centre of the basin, and in foreground are various figures and huge fragments of obelisks and carved reliefs. Signed 'H. Robert, F. 1768.' Lent by the Trustees of the Bowes Museum, Barnard Castle.

Boucher. François Boucher (see page 6).

82A. VENUS ET LES AMOURS. Venus and Cupids. On Canvas—24 in. high, by 18 in. wide. Lent by G. Harland Peck.

Raeburn. Sir Henry Raeburn, R.A., 1756-1823. Scottish School.

RAEBURN was a native of Edinburgh. Losing his father at an early age, he was educated at Heriot's Hospital. His love of art and power in portraiture were early manifested in the miniatures which he executed while apprenticed to a goldsmith. The success of these efforts induced him to devote his whole energies to painting. He visited London, where he received advice and encouragement from Sir Joshua Reynolds, spent

two years studying in Italy, and thereafter he settled in his native town, where he gained great celebrity, and painted the portraits of many of the most eminent of his contemporaries. He was elected A.R.A. in 1814, and full member of the Academy in the following year; in 1822 he was knighted by George IV. in Edinburgh; and in 1823 was appointed His Majesty's limner for Scotland—an honour which, however, he enjoyed but a very short time, as he died in July of that year.

83. PORTRAIT OF WILLIAM FRASER, Jun., of Reelig. Bust of a youth, head turned to right, dressed in a claret-coloured coat, with white vest and stock. On Canvas—30 in. high, by 25 in. wide. Lent by William Beattie.

84. PORTRAIT OF WILLIAM URQUHART, Merchant, Glasgow. Half-length, life-size, looking towards spectator. Painted about 1815. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Presented by his daughter-in-law, Caroline T. Urquhart, 1900. The property of the Corporation.

85. PORTRAIT OF MRS. CAMPBELL. Half-length figure, full face, in white lace mutch, muslin neckerchief, spotted shawl, black gown, and white gloves. Lent by J. Horsburgh, F.R.S.S.A.

86. PORTRAIT OF MRS. WILLIAM URQUHART, wife of No. 84. Half-length, life-size, looking towards the left. Painted about 1815. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Presented by her daughter-in-law, Caroline T. Urquhart, 1900. The property of the Corporation.

87. SIR WALTER SCOTT. Half-length portrait, painted when young, light blue eyes looking to right, dark brown coat, with yellow lining, and white neckerchief. This portrait formerly belonged to the poet Thomas Campbell. Lent by the Right Hon. Lord Tweedmouth.

88. PORTRAIT OF WILLIAM JAMIESON, Jun., Merchant in Glasgow, died 1826. Half-length, life-size figure, slightly to the left. On Canvas—height, 2 ft. 6 in.; width, 2 ft. 1 in. Painted in 1805 as a gift to his god-daughter Catherine, eldest daughter of Michael Rowand, of Linthouse, and of the Ship Bank, Glasgow, and acquired from her brother, Michael Rowand. Purchased 1897. The property of the Corporation.

✱ **89. PORTRAIT OF MRS. ARCHIBALD CAMPBELL.** Three-quarters length figure, yellow haired, in white gown, and crimson fur-lined cloak. She was daughter of Archibald Campbell of Jura, and wife of Alexander Campbell of Hallyards (No. 96), whom she survived for 52 years, dying in 1809, at the age of 92. Lent by R. B. Don.

Gainsborough. Thomas Gainsborough, R.A., 1727-1788. English School.

THOMAS GAINSBOROUGH, son of a crape maker, the great rival and contemporary of Sir Joshua Reynolds, was born at Sudbury, Suffolk, 1727. He began early to draw and paint, and came to London about 1741, where he received some instruction from Gravelot, the engraver, and F. Hayman. He returned to Sudbury about 1745, and married Margaret Burr, settled at Ipswich, removed to Bath 1760, and finally migrated to London in 1774, living in the west wing of Schomberg House, Pall Mall. He was one of the original members of the Royal Academy, 1768, and died in London, 2nd August, 1788. Gainsborough is deservedly reputed one of the first and greatest of the artists of England. His powers as a painter were more varied than those of Sir Joshua. As a landscape artist he is the precursor of the modern naturalists, and his portraits, of ladies especially, possess an unapproachable daintiness and grace. One of his most famous works, the Hon. Mrs. Graham, is in the National Gallery, Edinburgh.

90. A LANDSCAPE. To the left, a low, wooded hill, on which is a castle. In the centre, a stream crossed by a rustic bridge, with a valley and hills in the background. On the right, in front of a hedgerow, are two cows, and the herdsman reclining by the side of a girl seated on the grass. On Canvas— $24\frac{1}{2}$ in. by $29\frac{1}{4}$ in. Illustrated in Armstrong's "*Gainsborough, and his place in English Art*," page 207, Pl. XXV. Exhibited at the British Institution in 1847, and at the Leeds Infirmary in 1868. Lent by Henry Pfungst.

91. FAMILY OF COMMODORE JINKE. Sir Walter Armstrong attributes this picture to Gainsborough. Landguard Fort in distance. This picture is early, and compares with "Two ladies in a landscape with a pet lamb." See Armstrong's "Gainsborough," page 60. Lent by Arthur Kay.

Raeburn. Sir Henry Raeburn, R.A. (see page 27).

92. THE REV. JOHN THOMSON OF DUDDINGSTON. A bust portrait, in black coat and vest, of the well-known clergyman and artist. Honorary Member of the Royal Scottish Academy. Engraved in mezzotint by A. Hay. Lent by Captain Stirling of Keir.

93. PORTRAIT OF HIMSELF. Half-length, seated figure, with left hand at chin, right hand under left elbow, in black coat and yellow vest. Engraved by W. Walker, and etched by W. Nicholson. Lent by the Right Hon. Lord Tweedmouth.

Morland. George Morland, 1763-1804. English School.

GEORGE MORLAND, the son of Henry R. Morland, a painter, was born in the Haymarket, London, 26th June, 1763. He was a student of the Royal Academy, and first produced landscapes, but afterwards, for the most part, rustic subjects with domestic animals. He was a man of the rarest artistic endowments, but his career was irregular and dissipated, and the later years of his brief life were principally spent in spunging-houses, under the charge of unprincipled creditors.

94. A FARMYARD. Part of a thatched cow shed, cow looking over a door, three pigs in front, and two labourers talking at a stile. Lent by Sir Samuel Montagu, Bart.

95. THE POST BOY'S RETURN. Interior of a stable with three men, a horse in a stall, swine and pigs, hen with chickens, barrow and stable furniture. Lent by Sir Samuel Montagu, Bart.

Raeburn. Sir Henry Raeburn, R.A. (see page 27).

✕ **96. PORTRAIT OF ALEXANDER CAMPBELL OF HALLYARDS, 1768-1817.** Three-quarter length figure. Lent by R. B. Don.

ALEXANDER CAMPBELL, a native of Doune, was a West India merchant of Glasgow, partner in the firm of John Campbell, Son & Co. He was variously known as "Sandy Doune" or "Business Sandy," and an eager active man. He was an officer of the Glasgow Sharpshooters and a director of the Celtic Society. His wife (see No. 89) was Barbara, daughter of Archibald Campbell of Jura.

97. PORTRAIT OF MISS JANE FRASER OF REELIG. Half-length figure, with dark ringlets; face a little to left; dressed in claret-coloured gown, open at neck, with muslin collar. Lent by William Beattie.

98. PORTRAIT OF MRS. OSWALD, OF AUCHENCROIVE. Half-length figure seated to right, looking at spectator, brown hair, ear pendant, dressed in white muslin gown. It was of this lady Burns's sonnet, "O wat ye wha's in yon toon," was written. Lent by the Right Hon. Lord Tweedmouth.

Reynolds. Sir Joshua Reynolds, P.R.A., 1723-1792. English School.

SIR JOSHUA REYNOLDS was born at Plympton, in Devonshire, where his father was a clergyman and Master of the Grammar School. From his earliest years he displayed a marked taste for Art, and his leanings in this direction were judiciously encouraged. After receiving some instruction from Hudson, the portrait painter, and others, he spent three years studying in Italy. Thereafter he settled in London, where he quickly attained a great reputation and a most influential position. On the foundation of the Royal Academy in 1768, he was elected first president, and received the honour of knighthood from George III. Later in life the

University of Oxford conferred on him the degree of D.C.L., and he was appointed principal painter to the King. His services were in demand by all the most influential and distinguished persons of his period, and his personal influence on the progress of British Art was powerful and beneficial. His well-known "Discourses on the Fine Arts" remain to this day a standard of opinion and criticism.

99. PORTRAIT OF JOHN JULIUS ANGERSTEIN. Three-quarters length, full face turned to left, in black tunic, slashed with white vandyke collar and waistband. Lent by Wm. Beattie.

Angerstein formed a very rich cabinet of pictures, which, upon his death, was acquired by the nation as the nucleus of the National Gallery.

100. PORTRAIT OF THE DUCHESS OF ANCASTER. Three-quarters figure, seated behind a table with her arms resting on a book, head slightly to left, dark curls, white robe and pink shawl. Lent by Wm. Beattie.

Raeburn. Sir Henry Raeburn, R.A. (see page 27).

101. PORTRAIT OF MISS CLEGHORN. Half-length figure of the daughter of Dr. Cleghorn, President of the Faculty of Physicians and Surgeons, and Physician to the Royal Asylum for Lunatics, Glasgow. She is turned slightly to right, pearl necklace, small chain fastening brooch, in white gown, with light gauze shawl over her shoulders. Lent by Robt. H. Brechin.

Romney. George Romney, R.A., 1734-1802. English School.

GEORGE ROMNEY was son of a cabinetmaker at Dalton-in-Furness, Lancashire, and was trained to his father's business. At the age of nineteen he was placed under the instruction of Christopher Steele, portrait painter, and for some years he practised in York and Kendal. Afterwards, excepting two years spent in Italy, he lived in London, and there he attained marked success, dividing with Reynolds the patronage of fashionable society. He became infatuated with the beautiful, but notorious, Emma Lady Hamilton, whose portrait, in many aspects and in fancy guises, he painted innumerable times. He had married at the age of twenty-two, but his wife and children were practically deserted by him nearly all his life. In 1800, broken in health and failing in mind, he returned to them at Kendal, and there died in 1802.

102. PORTRAIT OF LADY HOLTE. Half-length figure of the wife of Sir Charles Holte, of Aston Hall, Birmingham (see No. 128), turned to left facing spectator. Over her yellow ringlets she wears a white muslin turban, black gown, with white fichu around her neck. Lent by the Corporation of Birmingham.

ENGLISH XVIII. CENTURY PICTURES.

LENT BY SIR CHARLES TENNANT, BART.

Reynolds. Sir Joshua Reynolds, *P.R.A.* (see page 30).

103. BOY HOLDING A BUNCH OF GRAPES. Half figure of a boy, in yellow and white dress, standing facing the spectator, holding a bunch of grapes with his right hand. Landscape background. Engraved by Spilsbury. Exhibited at the Winter Exhibition, Burlington House, 1894.

Gainsborough. Thomas Gainsborough, *R.A.* (see page 29).

104. THE LADIES ERNE AND DILLON. Half figures, in a landscape, seated, the Lady Erne on the right, in a yellow dress, facing the spectator; the Lady Dillon in a pink dress, with her hands clasped over her friend's shoulder. Exhibited at the Old Masters Exhibition, Burlington House, 1885, and at Glasgow International Exhibition, 1888.

Lady Mary Harvey, daughter of the fourth Earl of Bristol, married (1776) to John, Lord Erne, created (1789) Earl of Erne, died 1842; and the Honourable Henrietta Maria Phipps, daughter of the first Lord Mulgrave, married (1776) to Charles, twelfth Viscount Dillon.

Romney. George Romney, *R.A.* (see page 31).

105. MRS. INCHBALD. Half figure, seated on a couch to right, leaning back with her hands together on her lap, head turned and facing the spectator, in white dress and black lace cap, with pale blue sash held by a long clasp, powdered hair, a black lace shawl over the back of the couch on the right. Exhibited at the British Institution, 1862; at the National Portrait Gallery, 1867; and at the Old Masters Exhibition, Burlington House, 1895.

Elisabeth Simpson, daughter of a Suffolk farmer, married Mr. Inchbald, actor. She acted at Covent Garden Theatre, wrote several plays, and edited the "*British Theatre*," the "*Modern Theatre*," and several other works; died 1821.

Morland. George Morland (see page 30).

106. ROBBERING THE ORCHARD. Four boys in an orchard, which they have been robbing of apples, about to make their escape on the appearance of a farmer with his bull dog. Engraved by Scott.

Romney. George Romney, R.A. (see page 31).

107. ELISABETH, COUNTESS OF DERBY. Three-quarters figure, seated to right, the face nearly in profile, and looking slightly upwards, her right elbow resting on her knee, and the hand to her chin, left arm across her lap, hair high, in a plain white dress, cut low at the neck, over a flowered satin petticoat, wooded landscape background. Exhibited at the Old Masters Exhibition, Burlington House, 1885 and 1892.

Elisabeth, daughter of James, sixth Duke of Hamilton, and of his wife, the celebrated beauty, Elisabeth Gunning, born 1753; became, in 1774, the first wife of Edward, twelfth Earl of Derby. He, after her death, married, secondly, Miss Farren, the actress, who eloped from Knawsley with the Duke of Dorset. Died 1797.

Gainsborough. Thomas Gainsborough, R.A. (see page 29).

108. WATERING HORSES. Rocky and wooded landscape. In the foreground, a stone trough supplied by a spring, at which a labourer waters his horses; he is seated on a grey horse, and leads a brown one, a dog near, drinking. Powerful evening effect. Exhibited at the British Institution, 1814 and 1843, and at the Old Masters Exhibition, Burlington House, 1876, and at Glasgow International Exhibition, 1888.

Hoppner. John Hoppner, R.A., 1758-1810. English School.

JOHN HOPPNER, born in 1758 in London, of German parents, was educated at the Royal Academy, in which he began exhibiting at the age of twenty-two. In 1792 he was elected A.R.A., and he became full Academician in 1795. From that time he devoted himself almost exclusively to portrait painting, in which he divided the honours with Sir Thomas Lawrence. He painted in a brilliant style, but it is only within recent years that his works have come into high repute.

109. THE SISTERS. Marianne and Amelia, daughters of Sir Thomas Frankland, Bart., of Thirkleby, Yorkshire. Whole lengths, seated, in a woody landscape. One of the ladies holds a portfolio in her lap; a crayon in her left hand; a spaniel lies at her feet. The other sits by, her left arm round her sister's neck. Both are dressed in white, with blue sashes. The sisters died young and unmarried. Engraved by W. Ward, 1797, and by Scott Bridgewater, 1896.

Gainsborough. Thomas Gainsborough, R.A. (see page 29).

110. COAST VIEW, with bold cliff on right surmounted by shepherd and flock of sheep. In foreground, on right, a fisherman, with basket of fish, and two women; on left, another fisherman lying beside boat and net. In distance, boats in full sail at sea, under a clouded sky. Lent by His Grace the Duke of Westminster.

Reynolds. Sir Joshua Reynolds, P.R.A. (see page 30).

111. LADY GERTRUDE FITZPATRICK AS "COLLINA." Younger daughter of John, second and last Earl of Upper Ossory, and of Anne Liddell, his wife, sometime Duchess of Grafton. As "Collina," standing on a hill, with hands together before her, full face; a plant of burdock near. In simple white dress, the skirt gathered up at the waist; a kerchief across her shoulders.

112. THE DEAD BIRD. Three-quarters figure of a little girl, seated, to left, with her hands in her lap, looking down and weeping, in white dress, greyish green background; landscape seen through the open window on the left. Engraved by F. Bartolozzi, R.A. Exhibited at the Old Masters Exhibition, Burlington House, 1885.

Morland. George Morland (see page 30).

113. PLAYING AT SOLDIERS. A number of children in a woody landscape, playing at soldiers, others looking on; ten figures. Engraved by G. Keating, 1788. Exhibited at the Art Treasures Exhibition, Manchester, 1857.

Gainsborough. Thomas Gainsborough, R.A. (see page 29).

114. LEWIS THE COMEDIAN, in the character of the Marquis in the "Midnight Hour." Half figure to right, head turned to left, three-quarter face, in fancy dress, arms crossed, his right hand holding a sheathed rapier. Brown background. Exhibited at the Old Masters Exhibition, Burlington House, 1891.

WILLIAM THOMAS LEWIS, born 1748, was a celebrated actor of the day, and in 1782 was manager of Covent Garden Theatre. Died 1811.

115. MRS. BILLINGTON. Half figure, turned to left, looking at the spectator, arms folded, leaning on a cushion, in white dress with dark blue sash, blue bands round the wrists, and a blue band in the hair; a tree as background to the figure. Exhibited at the Old Masters Exhibition, Burlington House, 1878 and 1892

Elizabeth Weichsell, actress and singer, married John Billington, musician, 1782; on his death, 1797, married M. Florenant, son of a French banker. She was the most celebrated singer of the time. her popularity being equally great in England and on the Continent. Died near Venice, 1818.

Blake. William Blake, 1757-1827.

WILLIAM BLAKE, poet, mystic, painter and engraver, was born in London, and when a lad of fourteen, apprenticed to James Basire, the well-known engraver. Throughout his life he worked for such booksellers as appreciated his peculiar talents; but his chief employment was the engraving and illustrating of books done entirely by himself. In addition to his extensive engraved work, Blake produced a vast quantity of drawings and designs which have not been engraved; and he painted many pictures in water-colour and *tempera*, as also some in oil. Of all Blake's works, that generally esteemed the most important is his picture "The Canterbury Pilgrimage," No. 122 in this Collection. His noble and pure, if fantastic spirit, and his vivid and teeming imagination, exercised a profound influence on many of his contemporaries and successors.

116. ADAM NAMING THE BEASTS. *Tempera.* Bust, front face, life-size. Lent by Sir John Stirling-Maxwell, Bart., M.P.

117. THE INFANT CHRIST RIDING A LAMB. *Tempera.* The Virgin walking behind, holds Christ on the back of the lamb, which follows the young St. John, who is feeding it. A very sweet idea expressed with refinement. Lent by Captain Stirling of Keir.

118. EVE TEMPTED BY THE SERPENT. Oil painting on Copper. A small full-length picture of a very beautiful, fair woman, holding up her right hand to take the apple which the monster-serpent, coiling beside her, lifts high above her head. The moon and a waterfall are in the background. A very carefully-painted, highly-coloured picture. Lent by Captain Stirling of Keir.

119. NEBUCHADNEZZAR. Crawling on all fours in his shaggy insanity. The tawny beard trails on the ground, the nails are *literally* "like birds' claws," and the flesh tints very red and "beefy." The glaring eyes, too, have almost lost their human character. The background represents a thick jungle. A fine, wild conception. There are other versions of this drawing, which differ in the details and merit of the colour and handling. Lent by Captain Stirling of Keir.

120. THE LAST JUDGMENT. A very elaborate treatment of the subject, exceedingly fine. Lent by Sir John Stirling-Maxwell, Bart., M.P.

121. MOSES AT THE BURNING BUSH. High, but not good, in colour. The treatment is interesting. The burning bush presents a small, spiral, dark flame. Moses gazes upon it much as might any spectator at a curious phenomenon not especially concerning himself. Lent by the Board of Education, Victoria and Albert Museum.

122. THE CANTERBURY PILGRIMAGE. From Chaucer—"Sir Geoffrey Chaucer and the Nine-and-twenty Pilgrims on their Journey to Canterbury." Lent by Sir John Stirling-Maxwell, Bart., M.P.

"The time chosen is early morning, before sunrise, when the jolly company are just quitting the Tabarde Inn. The Knight and Squire, with the Squire's Yeoman, lead the procession; next follow the youthful Abbess, her nun, and three priests; her greyhounds attend her—

‘Of small hounds had she that she fed
With roast flesh, milk, and wastel bread.’

Next follow the Friar and Monk; then the Tapiser, the Pardoner, and the Sompnour and Manciple. After these ‘Our Host,’ who occupies the centre of the cavalcade, directs them to the Knight as the person who would be likely to commence their task of each telling a tale in their order. After the Host follow the Shipman, the Haberdasher, the Dyer, the Franklin, the Physician, the Ploughman, the Lawyer, the Poor Parson, the Merchant, the Wife of Bath, the Miller, the Cook, the Oxford Scholar, Chaucer himself; and the Reeve comes as Chaucer has described—

‘And ever he rode hinderest of the rout.’

These last are issuing from the gateway of the Inn; the Cook and the Wife of Bath are both taking their morning's draught of comfort. Spectators stand at the gateway of the Inn, and are composed of an old Man, a Woman, and Children."

123. THE VIRGIN AND CHILD. Lent by Captain Stirling of Keir.

124. CHRIST'S ENTRY INTO JERUSALEM. Oil picture on Copper. The upraised hand of Christ appears to indicate not so much blessing or exhortation as a compassionate estimate of the transient enthusiasm which his entry excites. Mary follows among His disciples, her head surrounded with rays, the welcomers are chiefly children of the mannikin type frequent with Blake. The red sun is setting. The architectural distance seems to aim at a sort of compromise between the typical forms of the Egyptian pyramid and the Gothic steeple, resulting in an unfortunate approach to the Langham Church steeple. Lent by Sir John Stirling-Maxwell, Bart., M.P.

125. THE ENTOMBMENT. *Tempera.* The Saviour, wrapped in a winding-sheet, is laid on the bier. Joseph of Arimathea, the Virgin, and other figures, are grouped around Him, under an oval, as if in the sepulchre: a composition of seventeen figures. Lent by Sir John Stirling-Maxwell, Bart., M.P.

Romney. George Romney, R.A. (see page 31).

126. PORTRAIT OF MRS. DURHAM. Bust figure of Anne Calderwood, of Polton, wife of James Durham, of Largo, powdered hair under a broad-brimmed felt hat, white dress with broad black belt and buckle. Lent by Sir Robert Dundas, Bart., of Arniston.

Morland. George Morland (see page 30).

127. SEA PIECE. A sea-shore, with high cliffs, water placid; several boats drawn up to the shore; in the foreground, figures. Signed "G. Md." On Canvas—height, 1 ft.; width, 1 ft. 4 in. Euing Collection. The property of the Corporation.

Gainsborough. Thomas Gainsborough, R.A. (see page 29).

128. SIR CHARLES HOLTE OF ASTON HALL. Oval bust, wearing a wig, in slashed pink jacket, with Vandyke collar. Lent by the Corporation of Birmingham.

Raeburn. Sir Henry Raeburn, R.A. (see page 27).

129. THE BIRD'S NEST. Profile head of a boy with yellow hair, holding in his hands a nest with two birds. Lent by Robert H. Brechin.

Zoffany. Johann Zoffany, R.A., 1733-1810.

ZOFFANY was a native of Frankfort-on-the-Maine. His love of art impelled him to run away from his friends at the early age of 13, and he found his way to Rome, where he was befriended, and studied for about 12 years. He came to England in 1758, and at first he was in great straits to earn a livelihood; but by degrees he came into notice, and, gaining the patronage of Lord Bute, he acquired an influential connection, principally as a portrait painter. He was an early member of the Royal Academy. He spent seven years in the principal continental towns, between 1772 and 1779, where he was received with distinguished honours, and, later, another seven years were spent in India.

130. PORTRAIT OF A LADY. Oval, half length, with felt hat trimmed with narrow red ribbon, black dress, slashed sleeve with knots of red ribbon, and lace collar. Lent by Arthur Kay.

Gainsborough. Thomas Gainsborough, R.A. (see page 29).

131. DONKEYS IN A STORM—SKETCH. Under a thunderous sky three donkeys stand huddled together in the shelter of several trees. In mid-distance a man on a rearing horse followed by another running on foot. On Canvas—height, 1 ft. 3 in.; width, 1 ft. 1½ in. M'Lellan Collection. The property of the Corporation.

Zoffany. Johann Zoffany, R.A. (see page 37).

132. A FAMILY PARTY—"THE MINUET." In a group of five figures, a girl and young boy practising a dance to the music of a flute. On Canvas—height, 3 ft. 3 in.; width, 4 ft. 1 in. M'Lellan Collection. The property of the Corporation.

"The motives are pleasing, the heads true, but the colouring somewhat heavy" (Waagen's *Art Treasures*, vol. iv., p. 462). Waagen's criticism is unhappy, for the colour is, in reality, peculiarly delicate and tender.

Morland. George Morland (see page 30).

133. SHEEP IN A WOODY LANDSCAPE. A signed work. Lent by Arthur Kay.

134. THE LABOURERS' REPAST. Under a tree three figures—a man with loaf and knife, a youth drinking, and a small boy eating bread, dog in front, and in mid distance some sheep. Lent by A. T. Hollingsworth.

135. LANDSCAPE—AN INLAND STREAM. Sketch of a landscape, with stream spanned by a bridge, near which a cottage and some figures. On Canvas—height, 11 in.; width, 1 ft. 2½ in. M'Lellan Collection. The property of the Corporation.

Reynolds. Sir Joshua Reynolds, P.R.A. (see page 30).

136. PORTRAIT OF A LADY (Angelica Kaufmann?). Half-length, life-size figure, with lace scarf, pearl necklace, and hair braided with pearls. On Canvas—height, 2 ft. 5½ in.; width, 2 ft. 0½ in. Graham-Gilbert Collection. The property of the Corporation.

Hoppner. John Hoppner, R.A. (see page 33).

137. LADY CHARLOTTE CAVENDISH BENTINCK (afterwards Lady Charlotte Greville). Seated in an open landscape, dressed in white gown, with a spaniel in her lap. Lent by A. T. Hollingsworth.

Gainsborough. Thomas Gainsborough, R.A. (see page 29).

138. PORTRAIT OF GEORGE III. Oval bust figure of the King in a white wig, with uniform coat, and Star of the Garter on left breast. Lent by Messrs. Lawrie & Co.

Raeburn. Sir Henry Raeburn, R.A. (see page 27).

139. PORTRAIT. Half-length figure of a gentleman, white powdered hair, white cravat, and brown coat. On Canvas—height, 2 ft.; width, 1 ft. 7 in. Euing Collection. The property of the Corporation.

Romney. George Romney, R.A. (see page 31).

140. PORTRAIT OF MRS. STRANGE (born Margaret Durham), Wife of James Strange; in powdered hair, with broad felt hat, white frilled collar, and grey gown. Lent by Sir Robert Dundas, Bart., of Arniston.

Morland. George Morland (see page 30).

141. SEA-COAST SCENE—SMUGGLERS. A rocky sea-coast, with boat containing barrels, which men are unloading in a creek, where stands a man with white horse. Signed "G. Morland. 1793." On Canvas—height, 1 ft. 0½ in.; width, 1 ft. 3 in. McLellan Collection. The property of the Corporation.

Gainsborough. Thomas Gainsborough, R.A. (see page 29).

142. PORTRAIT OF MRS. BOND, OF WHEATACRE. Tinted drawing. Lent by Arthur Kay.

Geikie. Walter Geikie, R.S.A. Scottish School.

143. ST. GILES CHURCH, EDINBURGH. Several figures and well in foreground, continuation of High Street, with Tron Steeple in distance. Lent by Captain Stirling of Keir.

Gainsborough. Thomas Gainsborough, R.A. (see page 29).

144. A WOODY LANDSCAPE AND ROAD WITH CATTLE. Drawing, coloured chalk and wash. Lent by Arthur Kay.

Hoppner. John Hoppner, R.A. (see page 33).

145. PORTRAIT OF A LADY. Whole length drawing of a lady dressed in white. Lent by Arthur Kay.

Wilson. Richard Wilson, R.A., 1713-1782. English School.

RICHARD WILSON was born at Pinegas, in Montgomery, where his father was a clergyman. His early love of art was gratified when he was placed under the tuition of the portrait painter Thomas Wright, in London, and it was to portraits that Wilson first devoted himself. On visiting Italy, however, he was, by the influence and example of Zuccarelli, induced to adopt landscape art as his object of study, and it is as a landscape painter, equalled by few among English artists, that Wilson is now known. He was not successful during his lifetime, his pictures were neglected and sold to dealers for small sums, and he gradually descended into the depths of poverty and bitter disappointment, his later days only being relieved by succession to some property through the death of a brother.

146. LANDSCAPE—VIEW NEAR TIVOLI. Roadway in foreground, female seated, and huntsman, with dogs, speaking to her; on other side of road a niche with image of the Virgin; to the left, a hill crowned with ruined temple and other buildings; the Campagna in the distance. On Canvas—height, 1 ft. 1½ in.; width, 1 ft. 5 in. M'Lellan Collection. The property of the Corporation.

147. LANDSCAPE AND RIVER SCENE. An English woody landscape, traversed by a stream spanned by a bridge of several arches. On Canvas—height, 1 ft. 2 in.; width, 1 ft. 6½ in. M'Lellan Collection. The property of the Corporation.

On the stretching-frame of this picture is the following:—"This delicate landscape, by Wilson, was bought by Mr. Ford 50 years ago. Untouched, only dirt washed off—came out so pure. 1828."

Nasmyth. Alexander Nasmyth, 1758-1840. Scottish School.

ALEXANDER NASMYTH, who was a native of Edinburgh, studied under Allan Ramsay, portrait painter, son of the poet, and afterwards in Italy. Among his earliest productions is his celebrated portrait of Burns, of which three versions are known to be in existence. He was an original member of the Society of Incorporated Artists, and one of the first-elected Associates of the Royal Institution, to the exhibitions of which he contributed many landscapes and portraits. He was the father of the well-known Scottish artist, Patrick Nasmyth.

148. DURHAM CATHEDRAL AND CASTLE. Lent by The Hon. Morton J. Stuart Gray.

Wilson. Richard Wilson, R.A. (see above).

149. THE CONVENT—TWILIGHT. A massive building, with belfries and a cupola, approached by a broad flight of steps, on which are three figures. On Canvas—height, 2 ft.; width, 3 ft. 1 in. M'Lellan Collection. The property of the Corporation.

Barker. Thomas Barker, 1769-1847. English School.

THOMAS BARKER, called "Barker of Bath," was born near Pontypool in Monmouthshire. On his family's removal to Bath, the boy's bent towards art was discovered by a coachbuilder of that city, who gave him every

encouragement and assistance. At the age of twenty-one he was supplied with the means of visiting Rome, where he remained for some time studying the old masters. On his return he settled down to work, and was an almost constant exhibitor at the Royal Academy and the British Institution for about fifty years. He had a wide range, painting with equal facility historical, landscape, and subject pictures; and he was for long one of the most popular artists of his time, many of his subjects being used for the decoration of pottery and textiles. Two of his pictures are in the National Gallery.

150. THE YOUNG SHEPHERD. Lent by Arthur Kay.

Morland. G. H. Morland, died 1789. English School.

GEORGE HENRY MORLAND was a painter of *genre* subjects, who practised in London about the middle of the 18th century. He was grandfather of the famous George Morland.

151. THE OYSTER SELLER. A half-length figure, female opening oysters by the light of a lantern. Engraved by P. Dawe. On Tin Plate—height, 11½ in.; width, 9½ in. M'Lellan Collection. The property of the Corporation.

Wilson. Richard Wilson, R.A. (see page 40).

152. LANDSCAPE, WITH FIGURES. The setting sun reflected in a river, the wooded off-bank of which is in deep shadow; on the near side a man on white horse with two other figures; a boat is crossing the river. On Canvas—height, 1 ft. 9 in.; width, 1 ft. 7 in. M'Lellan Collection. The property of the Corporation.

Ward. James Ward, R.A. 1769-1859. English School.

JAMES WARD, animal painter and engraver, was born in London on 23rd October, 1769. He became highly distinguished for his pictures of animal life, being elected A.R.A. in 1807, and a full Academician in 1811. He died at Chestnut, 23rd November, 1859, in his ninety-first year.

153. LANDSCAPE. Hampstead Heath. Lent by A. T. Hollingsworth.

Reynolds. Sir Joshua Reynolds, P.R.A. (see page 30).

154. "EUPHROSUNE." On Canvas, round in square—32 in. by 32 in. Exhibited, British Institution, in 1863, No. 150, and Birmingham Art Gallery, in 1900, No. 44. Lent by Henry Pfungst.

This sketch is the original study for the figure of Comedy in the picture of Garrick, between Comedy and Tragedy, painted in 1751. It was formerly in the possession of Sir Digby Neave. (See Leslie & Taylor's *Life of Sir Joshua Reynolds*, vol. i., p. 479, and Graves' *Catalogue Raisonné*, vol. iv., p. 1348).

155. PORTRAIT OF A LADY. Half-length, life-size figure, in pink bodice, with fur-lined blue mantle falling off right shoulder, On Canvas, oval—height, 2 ft. 5 in.; width, 2 ft. Graham-Gilbert Collection. The property of the Corporation.

Hamilton. Gavin Hamilton, 1730-1797. Scottish School.

GAVIN HAMILTON was born in the town of Lanark in 1730, and was a descendent of the Hamiltons of Murdieston, a branch of the ducal family of the name. When a very young man, he went to Rome and studied under Agostino Masucci. About 1752 he returned to London, and in 1755 was a member of the Artists' Committee for forming a Royal Academy. He returned to Rome in 1769, which became his principal place of residence, although he occasionally visited Scotland. In 1783 he succeeded to a considerable estate in Lanarkshire, bequeathed to him by his elder brother. Besides portraits he painted classical subjects, such as "Achilles dragging the Body of Hector at his Chariot Wheels," "Hector and Andromache," "Death of Lucretia," &c. About 1794 he decorated a room in the Villa Borghese at Rome, with a series of compartments representing the story of Paris. Among his portraits are full-length figures of the Duke and Duchess of Hamilton, and others. He was among the earliest of Roman excavators. In 1769 he discovered Hadrian's Villa below Tivoli, where he found sixty marbles, chiefly busts. He died at Rome in the summer of 1797.

156. PORTRAIT OF JAMES STUART. the Chevalier St. George, also called the Old Pretender, 1688-1765. This portrait was painted in Rome about 1748. Lent by the Corporation of Dundee.

Brooking. Charles Brooking, 1723-1759. English School.

BROOKING began life as a workman in Deptford Dockyard, where he acquired that accurate knowledge of ships which became of so much service in the walk of art—marine painting—which he cultivated. He was only coming into notice as a bright, crisp, and spirited painter of sea pieces when he died at the early age of 36. Many of his works have been engraved.

157. SEA-PIECE. An English man-of-war off a low coast, on which fortifications are seen; in the distance is a Dutch war frigate. Signed "C. Brooking, P." On Canvas—height, 1 ft. 7½ in.; width, 1 ft. 5½ in. Euing Collection. The property of the Corporation.

Wright. Joseph Wright, of Derby, 1734-1797. English School.

JOSEPH WRIGHT, born at Derby in 1734, was a popular painter of subject pictures, many of which have been engraved. He established himself in his native town, and became widely known as "Wright of Derby." He died in the place of his birth in 1797.

158. PORTRAIT OF THE REV. THOMAS WILSON, D.D., some time Rector of St. Stephen's, Walbrook, London, and of St. Margaret's, Westminster, also Prebendary of Westminster, and his adopted daughter, Miss Macauley, daughter of Catherine Macauley, the

historian. The book which they are studying is a volume of Mrs. Macauley's History of England. The picture is authenticated by a letter from Joseph Wright to his brother, dated "Bath, April 15th, 1776," in which this sentence occurs:—

"I am now painting a half-length of Dr. Wilson and his adopted daughter, Miss Macauley; this is for reputation only, but you must not say so. The Doctor is a very popular man, and is fighting in my cause stoutly."

Lent by Mrs. Joseph Ackland.

Hoppner. John Hoppner, R.A. (see page 33).

159. PORTRAIT OF A LADY. Three-quarters figure, in an oval, powdered hair, white dress, and large muff. Lent by Arthur Kay.

Wheatley. Francis Wheatley, R.A., 1747-1801. English School.

After attending private drawing schools, Wheatley became a student in 1769 at the schools of the Royal Academy, and won several prizes offered by the Society of Arts. He was employed in the decorations of the Vauxhall and similar works, and in 1765, when only eighteen, he exhibited a portrait in the Exhibition of the Incorporated Society of Artists. He first exhibited in the Royal Academy in 1778, was elected an Associate in 1790, and an R.A. in 1791. He painted some important historical works in connection with the Irish Parliament, and was exceedingly successful in painting portraits and in landscape. One of his best pictures is "The Gordon Riots in 1780." He contributed pictures for illustrations in Roydell's *Shakespeare Gallery*, Macklin's *Poets' Gallery*, and Bowyer's *Historical Gallery*.

160. DEATH OF A BIRD. Lent by the Corporation of Dundee.

Raeburn. Sir Henry Raeburn, R.A. (see page 27).

161. SIR WALTER SCOTT. A bust portrait, copy on a small scale, by Innes, of the well-known and frequently-reproduced portrait. On Canvas—height, $11\frac{1}{4}$ in.; width, 1 ft. $1\frac{1}{2}$ in. McLellan Collection. The property of the Corporation.

Wilson. John Wilson, H.R.S.A., 1774-1855. Scottish School.

JOHN WILSON, born in Ayr, was apprenticed, in Edinburgh, to a house decorator. He received some instruction in landscape painting from Nasmyth, and about 1798 went to London, where he was employed as scene painter at several of the principal theatres. He was one of the founders of the Society of British Artists, Suffolk Street, and throughout one of its ablest supporters. He was also a constant exhibitor at the Royal Scottish Academy from its beginning.

162. LANDSCAPE AND CATTLE. A pool in foreground of a moorland, with two cattle; man on horseback and dog near by. On Panel—height, 8 in.; width, 1 ft. 2 in. Euing Collection. The property of the Corporation.

Reynolds. Sir Joshua Reynolds, *P.R.A.* (see page 30).

163. BUST OF A GENTLEMAN. In large wig, white neckerchief, and red coat. Engraved in Armstrong's *Reynolds*. Lent by Arthur Kay.

Crome. John Crome, 1768-1821.

JOHN CROME, one of the founders, and certainly the most influential of the Norwich School, was born in Norwich, and apprenticed to a house painter there. In his youth he assisted Sir William Beechey. Whilst he was an artist of strong individuality, he was in his early days influenced by Gainsborough and Richard Wilson, and latterly by Hobbema.

164. YARMOUTH BY MOONLIGHT. Lent by Arthur Kay.

Wheatley. Francis Wheatley, *R.A.* (see page 43).

165. BURIAL OF A BIRD. Companion to No. 160. Lent by the Corporation of Dundee.

Opie. John Opie, *R.A.*, 1761-1807. English School.

OPIE was born in the village of St. Agnes, near Truro, in Cornwall, where his father was a carpenter. At an early age he showed remarkable artistic ability, and, as an uninstructed boy, he painted portraits with such vigour that, on his arrival in London, aged 19, he was hailed as the "Cornish wonder," and for a time he was the rage of the town. He was appointed Professor of Painting at the Royal Academy in 1806, and on his premature death, in the following year, his remains were publicly interred in St. Paul's Cathedral.

166. HIS OWN PORTRAIT. A full-sized head turned slightly to right, eyes looking at spectator; a red cloak on his shoulder. On Canvas—height, 1 ft. 8½ in.; width, 1 ft. 3½ in. M'Lellan Collection. The property of the Corporation.

Nasmyth. Alexander Nasmyth (see page 40).

167. HIGHLAND LANDSCAPE—GLENCOE. Wild glen, and precipitous hills, in middle distance a bridge, over which cattle and sheep are driven, near them, sportsman and shepherd. Lent by Sir W. Ogilvy Dalgleish, Bart.

Reynolds. Sir Joshua Reynolds, *P.R.A.* (see page 30).

168. THE DEATH OF CLEOPATRA. Cleopatra, half-length; bosom bare; with the asp in her hand; the arms of her attendant, Charmian, around her; the head of another female, her hands covering her face in grief, is on the left. On Canvas—height, 2 ft. 10½ in.; width, 3 ft. 9½ in. M'Lellan Collection. The property of the Corporation.

169. PORTRAIT OF ELIZABETH ANN LINLEY. Bust, life-size, profile looking to left. On Panel—height, 2 ft. 5½ in.; width, 2 ft. 0½ in. M'Lellan Collection. The property of the Corporation.

Purchased at Lord Northwick's sale in May, 1838. Elizabeth Linley, the first wife of Richard Brinsley Sheridan, was the daughter of a music

composer at Bath. In her early years she attained great celebrity as a public singer, a reputation which was enhanced by her singular beauty and attractive gentleness of character. She was the St. Cecilia of Sir Joshua Reynolds' famous picture known by that name.

Ramsay. Allan Ramsay, 1713-1784. Scottish School.

This artist, the eldest son of Allan Ramsay, the poet, was born in Edinburgh. He studied historical painting in Italy, but on his return to England he devoted himself entirely to portrait painting, in the exercise of which, in London, he attained a high reputation, painting the portraits of many members of the Royal Family and of the nobility. He was appointed principal portrait painter to George III. in 1767. RAMSAY was a man of extensive knowledge and literary culture, and was held in high esteem by his contemporaries. He is credited with having greatly advanced the art of portrait painting in England.

170. PORTRAIT OF ARCHIBALD, THIRD DUKE OF ARGYLL.—Full length, seated, in the robes of the Lord Justice-General of Scotland. On Canvas—height, 7 ft. 10 in.; width, 5 ft. 1½ in. From the Old Town Hall. The property of the Corporation.

The Duke was born in 1682; in 1705 he was appointed Treasurer for Scotland; and in the following year he was one of the Commissioners for the Treaty of Union. On the consummation of the Union, he was raised to the Scottish peerage as Lord Islay—his brother being then Duke of Argyll—and he was elected a Scottish Representative Peer. During the greater part of his life thereafter he was entrusted with the management of Scottish affairs, and on the death of his brother, in 1743, he succeeded to the chief family honours. He died in 1761.

The following extract from the minutes of the Town Council of Glasgow refers to the above portrait:—"1st May, 1750.—The which day ordain Robert Barbour, late Treasurer, to have allowance in his own hand of the sum of Forty-two pound Sterling paid by him to And^w. (*sic*) Ramsay, limner, for the Duke of Argyll's full-length picture done by him for the Town, and now sett upon the Council hall, and the said Treasurer to discharge himself with the said sum in his Treasure account, and thir presents shall be his warrand."

Opie. John Opie, R.A. (see page 44).

171. THE SCHOOLMISTRESS. Lent by the Right Hon. Lady Wantage.

This was the first picture which the "Cornish Wonder" contributed to the Royal Academy, and which brought him into sudden and great fame. It is mentioned by Horace Walpole, in his Catalogue of 1784, who says—"Great nature—the best of his works yet." It was purchased in 1875 by Lord Overstone at the Jesse Watts Phillips sale, having previously been in the collection of G. Watson Taylor, M.P.

Reynolds. Sir Joshua Reynolds, P.R.A. (see page 30).

172. SIMPLICITY. A famous three-quarters length portrait of a little girl in a white cap and white dress, with green sash. Lent by the Right Hon. Lord Tweedmouth.

Morland. George Morland (see page 30).

173. RUSTIC COURTSHIP. A signed picture. Lent by Arthur Kay.

Wilson. Richard Wilson, R.A. (see page 40).

174. LANDSCAPE, WITH FIGURES—A SKETCH. A fierce wind storm blowing over a bleak mountainous landscape. In foreground several figures, among which is one lifeless female transfixed with a sword, another on her knees imploring the vengeance of heaven. On Panel—height, $5\frac{1}{4}$ in.; width, 1 ft. $7\frac{1}{2}$ in. M'Lellan Collection. The property of the Corporation.

Morland. George Morland (see page 30).

175. SEA-COAST SCENE—STORM AND WRECK. Rock-bound sea-coast, with stormy sea, and ship wrecked near the shore; men launching a boat from the shore, with man and woman in foreground looking on. Signed "G. Morland." On Canvas—height, 1 ft. $7\frac{1}{2}$ in.; width, 2 ft. Euing Collection. The property of the Corporation.

Reynolds. Sir Joshua Reynolds, P.R.A. (see page 30).

176. PORTRAIT OF A BOY. Half-length figure of a boy in pink jacket, slashed sleeves, and broad lace collar. On Canvas—height, 2 ft. 6 in.; width, 2 ft. M'Lellan Collection. The property of the Corporation.

Willison. George Willison, 1741-1797. Scottish School.

GEORGE WILLISON was the grandson of the Rev. John Willison (1680-1750), who was minister of the South Parish Church, Dundee, and a prominent actor in the affairs of State and Church of Scotland in his time. Manifesting marked aptitude in drawing, the future artist was sent by his uncle, George Dempster, of Dunnichen, to Rome to continue his studies, and on his return settled in London, where, between 1767 and 1777, he exhibited some six-and-twenty portraits at the Royal Academy. Meeting with little encouragement, however, he went to India, and painted many portraits, including those of some native princes, one of which, that of the Nabob of Arcot, is now at Hampton Court. He possessed a certain knowledge of medicine, and cured a wealthy person of a dangerous wound of long standing, in gratitude for which a considerable fortune was bequeathed to him some time afterwards. He then returned to Edinburgh, where he continued to paint, and where he died in April, 1797. A number of his portraits were engraved by Valentine Green and James Watson. In his will he nominated as one of his trustees his intimate friend and contemporary, Henry Raeburn, painter.

177. GEORGE DEMPSTER, OF DUNNICHEN, Statesman, 1732-1818. Lent by the Corporation of Dundee.

Son of a wealthy merchant descended from an old Scottish family, he became a large landed proprietor. Entered Parliament in 1762 as member for the Perth group of Burghs, which then included Dundee, and soon took a high position in the House, which he maintained for thirty years, and during that long period he was generally regarded as the ablest Scottish Minister. The Convention of Royal Burghs presented him with a service of silver plate in 1786, and the Town Council of Dundee, on more than one occasion, formally recorded their approbation of his conduct as a member, and in 1786 they commissioned this portrait. Mr. DEMPSTER did much to encourage manufactures, agriculture, and fisheries.

Morland. George Morland (see page 30).

178 Pigs. A characteristic example of the master—a farm yard with three pigs, a turnip, a carrot, and a cabbage, with a tub turned on its side. Lent by the Corporation of Birmingham.

Reynolds. Sir Joshua Reynolds, *P.R.A.* (see page 30).

179. PORTRAIT OF A GENTLEMAN. Half-length, life-size figure, in powdered wig and white frilled shirt. On Canvas—height, 2 ft. 5 in.; width, 2 ft. Graham-Gilbert Collection. The property of the Corporation.

Wheatley. Francis Wheatly, *R.A.* (see page 43).

180. THE PEDLAR. Lent by Arthur Kay.

Martin. John Martin, 1789-1854. English School.

JOHN MARTIN was born at Haydon Bridge, near Hexham, 19th July, 1789; apprenticed to a coach painter in Newcastle; ran away from his master, and studied painting. He went to London in 1806, and exhibited first at the Royal Academy in 1811. He ultimately devoted himself to the painting of scriptural scenes conceived in a Miltonic spirit—his “Belshazzar’s Feast,” “The Fall of Nineveh,” “The Plains of Heaven,” &c., being well known by engravings and otherwise.

181. DISTANT VIEW OF LONDON. Foreground of grassy fields and trees, with St. Paul’s and other buildings of London faintly indicated in the distance. Signed “J. Martin. 1815.” On Panel—height, 7 in.; width, 1 ft. M’Lellan Collection. The property of the Corporation.

Dupont. Gainsborough Dupont, 1767-1797. English School.

DUPONT was a nephew, pupil, and assistant of Thomas Gainsborough, whose excellencies he imitated with much success. He also practised the art of engraving, and reproduced in mezzotint some of Gainsborough’s pictures in a highly sympathetic spirit.

182. PORTRAIT OF A GIRL. Bust portrait of a girl, full face, with dark hair and ringlets, hat with ostrich feather, and low-bodied pink dress. Lent by Mark Bannatyne.

Wilson. Richard Wilson, *R.A.* (see page 40).

183. LAKE OF COMO. On a promontory is a small church, into which a funeral procession is passing; a wooden landing-stage is being approached by boats; and on the horizon the outlines of a town are visible. On Panel—height, 8½ in.; width, 9½ in. M’Lellan Collection. The property of the Corporation.

Runciman. Alexander Runciman, 1736-1785. Scottish School.

ALEXANDER RUNCIMAN was born in Edinburgh in 1736, and, after being apprenticed to a coach painter, he studied painting in the Foulis Academy in Glasgow. Later, he went to Rome under the patronage of Sir James Clerk, Bart., of Pennicuik, for whom he executed a set of pictures from Ossian’s Poems. He returned to Edinburgh in 1773, and was appointed

Director of the Trustees' Gallery. He died suddenly in October, 1785. Runciman reached a considerable degree of excellence in the use of his brush, but evinced little taste in his compositions or in the management of his colouring. He is, however, an interesting personality as the father of modern Scottish painting.

184. AGRIPPINA LANDING AT BRUNDISIUM WITH THE ASHES OF GERMANICUS. Lent by The Hon. Morton J. Stuart Gray.

"AGRIPPINA, a woman equally remarkable for virtue and intrepidity as for conjugal affection, accompanied her husband into a distant land, where he went to fight the battles of his country, sharing in all his dangers and hardships. Her firmness during the revolt of the Roman army—her heroic spirit in preventing the legions, under Cæcina, from disgracing themselves by destroying the bridge over the Rhine, on the rumoured approach of the barbarians, in the absence of Germanicus—her anxious attention to her husband in his last illness—embarking afterwards to Italy, during most tempestuous weather, with his ashes, in order to accuse Pisa as his murderer—her subsequent sufferings—her exile and melancholy death—render this illustrious Princess one of the most distinguished and interesting females in the annals of history."

Moore. Jacob Moore, 1740-1793. Scottish School.

JACOB MOORE was born in Edinburgh in 1740, studied under Alexander Runciman, and subsequently went to Rome, where he attracted the attention of the Prince Borghese. He was employed in laying out the grounds of the Villa Borghese, and in decorating a room in that building. In 1787 he was visited in Rome by Goethe, who spoke in high praise of his works. Moore continued to live in Rome till his death in 1793.

185. THE GREAT FALL OF CLYDE—CORA LINN. This subject, which the painter has represented, has also been described by Thomson, the author of the "Seasons."

"Smooth to the shelving brink a copious flood
Rolls fair and placid, where, collected all
In one impetuous torrent, down the steep
It thundering shoots, and shakes the country round."

This, one of Moore's best works, belonged to Sir Joshua Reynolds. Lent by The Hon. Morton J. Stuart Gray.

Nasmyth. Alexander Nasmyth (see page 40).

186. VIEW FROM THE PLEASURE GROUNDS OF KINFAUNS CASTLE, near Perth, with Crag of Kinnoull Hill in the distance. Lent by The Hon. Morton J. Stuart Gray.

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